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JAPANIMATION

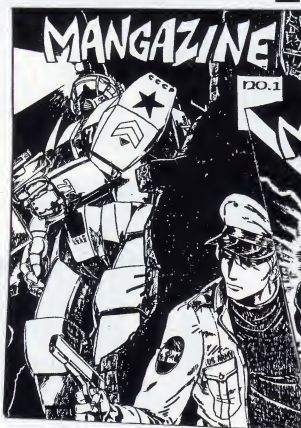
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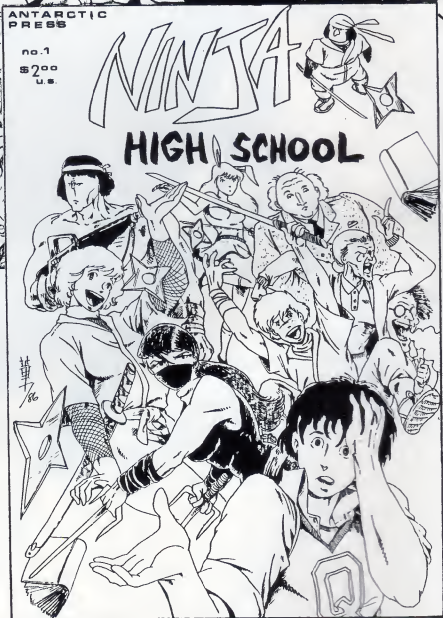
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BEN DUNN/86

地球は滅び、輝はミンメイの歌を武器にすることを思いつく。

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▲輝の部屋をおとずれるミンメイ

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* GLOSSARY *

AMERICANIZATION- The process of editing a foreign language artwork to appeal to american audiences.

ANIME(ah-ne-may)- Japanese word for animation.

BGM- Background music for animated serials in Japan usually recorded by Japan's foremost rock stars.

CEL (CELLULOID)- A picture used in the production of a animated feature. One thirty-minute feature may produce hundreds of cels.

CFD- The Cartoon Fantasy Organization. An organization devoted to the appreciation of the magic art of animation.

DUBBING- The process of re-recording over original dialogue for translation purposes.

JAPANIMATION- Animation originating from Japan.

MANGA (mahn-gha)- Japanese comics.

MEKA (MECHA)- Mechanical constructs with the ability to transform into various configurations utilized in Japanese animated SF series.

JAPANIMATION

THE MAGAZINE OF JAPANESE ANIME

VOLUME 1

ISSUE 1

JAPANIMATION ! is published quarterly by NIPPON PRODUCTIONS, P.O. Box 19768, Detroit, MI 48219. All artwork contained herein © 1986 the respective copyright holders. All other material © 1986 Nippon Productions, all rights reserved. Printed in Canada by Preney Printing and Litho, Windsor, ONT. Typesetting (such as it is) and design by Alan Oldham's Visual Noise, Inc. Special big thanx to Reiko.

EDITORIAL

Welcome to JAPANIMATION: THE MAGAZINE OF JAPANESE ANIME! The purpose of this fanzine is to provide fans of Japanese science fiction, animation, and comics an outlet for their creativity, and bring you news of developments in the fast-paced medium that is Japanese SF.

Inside our first issue you will find articles on Osamu Tezuka (the king of Japanese comics), Manga influence in American comics, and a special spotlight section on ROBOTECH; perhaps the most popular Japanese animated series to be broadcast in the United States (so far)!

The current staff of JAPANIMATION consists of Lester Swint and moi (Editors) and Alan D. Oldham (Graphics) but we need your support via contributions and letters. If you want to perpetuate the availability of anime and manga (in either their original or translated forms), please contribute!

Watch for JAPANIMATION #2, on sale soon, and, in the meantime, enjoy our first issue.

Live Long and Prosper,

Joseph Doughrity

Joseph Doughrity

Editor/Publisher

Your articles, sketches, etcetera are welcome for inclusion in future issues of JAPANIMATION. At present we cannot pay you for your submissions but we can offer you a forum to share your knowledge of anime with thousands across America. Please honor the following guidelines when submitting material:

- * All articles should be double-spaced typed or handwritten on 8½" x 11" white paper.
- * Art submissions should be xerox copies, DO NOT SEND ORIGINAL ART! Drawings should vary in size but none should exceed 11" x 17".
- * Include a S.A.S.E. of adequate return postage or you may never see your material again!

We will print your material under North American Serial Rights. This means you own your material but we have the right to reprint it at no additional charge. Complementary issues will be sent to contributors whose material is accepted for publication.

Advertisements for JAPANIMATION: THE MAGAZINE OF JAPANESE ANIME #2 are to be provided, photo-ready, by November 1, 1986. Ad rates are as follows:

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INFO

N E W

*April 26, 1986 marks the 30th anniversary of the American premiere of the Japanese monster film, GODZILLA. UPA Productions, the company which owns the American copyrights to Godzilla, is preparing THE BEST OF GODZILLA for television syndication. Planning film festivals to observe the big guy's birthday are, among others, The New York Museum of Modern Art and The University of Southern California (USC). Godzilla has starred in 16 motion pictures and an animated series here in the United States. Now, anyone for a Godzilla episode guide?

*Add a Oscar for Best Costume Design to the list of awards won by Akira Kurosawa's RAN (pronounced "RON"). RAN, a tale loosely based on Shakespeare's KING LEAR, is the 75 year-old director's 27th film, and, he is quick to note, by no means his last. The film (released in America by Orion Pictures) has also been the recipient of the prestigious New York Film Critics' Best Picture Award, The National Society of Film Critics' Best Foreign Film Award, and the National Board of Reviews' Best Director Award. Among those crediting Kurosawa as an influence are American filmmakers George Lucas and Steven Spielberg.

*ROBOTECH is now available on videocassette from F.H.E. (Family Home Entertainment) at the low cost of 9.95 per tape. Each tape contains one episode of the popular ROBOTECH series (running time approximately 30 minutes).

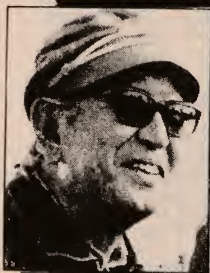
*SPEEDRACER, one of the first Japanese animated programs to be broadcast stateside, has been released by Continental Video on videocassette at the cost 9.95 per tape. Check your local videostore for ordering instructions.

*ROBOTECH: THE MOVIE, a translation of MEGAZONE 23, plus compilations of footage from the ROBOTECH television series and all new animation, will be released on a regional basis throughout the latter months of 1986 by Cannon Films, Ltd.

*ROBOTECH is now officially part of the Creation Comic/Science Fiction Conventions currently touring the United States in their 15th year. Robotech joins the ranks of such SF staples as STAR TREK, DOCTOR WHO, and V (yes, V!!) as part of the Creation family.

Send your newspaper clippings, press releases, ecetera to:

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OSAMU TEZUKA

The Disney of Japan

Osamu Tezuka, the man who single handedly defined the look of Japan's post-war comics and animation, was born in 1926. As a child, Tezuka was captivated by the animation of Max Fleisher and Walt Disney, and began drawing comics seriously while enrolled in Osaka Medical College.

At last count, over 100 million copies of Tezuka's stories have been published in his native Japan. Today, at sixty years young, Tezuka endorses products on Japanese Television and is able to produce 300 pages of story & art per month for publication in Japan's leading comic magazines.

In 1947 Tezuka, twenty at the time, created the 200 page graphic novel SHINTAKARAJIMA, which sold a phenomenal 800,000 copies without promotion (Editor's Note: that record has long been broken!). SHINTAKARAJIMA, a Treasure Island type tale, was revolutionary in its' usage of panel arrangement and the simplistic, yet effective, rendering style Tezuka would become known for. The characters were drawn with the large European eyes today's japanimation is famous for.

In 1954 serialization of Tezuka's PHOENIX began. Phoenix, which chronicles mankind's quest for immortality, continues infrequently even today and currently exceeds 3,000 pages!

In 1962 Tezuka formed Mushi Productions, and in 1963 produced Japan's first animated series, TETSUWAN ATOMU, based on his comicstrip of the same name. Mushi also went on to animate Tezuka creation JUNGLE TAITEI before filing bankruptcy in 1973. Tezuka, who regards comics as his wife and animation as his mistress, later formed a second studio, Tezuka Productions, which has released such recent box office hits as PHOENIX 2772.

Tezuka's myriad creations can be seen by America in the form of ASTROBOY (TETSUWAN ATOMU), and KIMBA THE WHITE LION (JUNGLE TAITEI). Fans of the latter may be interested in knowing a second Kimba series exists. This sequel, highlighting Kimba as an adult, married to Kitty, and with two cubs of his own, was also produced by MUSHI.

We all owe Doctor Tezuka the utmost gratitude. For without his creativity and talent, this fanzine, indeed the genre that is japanimation, would not exist.



手塚 治郎
Osamu Tezuka



MANGA AMERICAN STYLE

In 1979, Frank Miller, an almost unknown in the world of American comicbooks, took the creative reigns of an ailing Marvel Comic entitled DAREDEVIL, THE MAN WITHOUT FEAR. Daredevil, one of Marvel's worst sellers, had been reduced to bi-monthly publication status, and was on the verge of cancellation. Miller, with his cinematic storytelling techniques and gritty plotlines, brought new life to DD, and the title became, and remains, one of that company's top sellers.

Miller became comicdom's newest celebrity, and the subject of countless interviews in comic-related publications wherein he acknowledged his major influences as, among other eccentric things, Japanese Comics (Manga). Said Miller in the January 1982 issue of The Comics Journal:

"The Japanese comics are as violent as anything I've ever seen. The violence is rather honest, they're willing to be violent and admit that's what they want in their fiction. I think we [Americans] are much more hypocritical about it...It's obvious that people get a certain degree of pleasure out of it."

In the summer of 1983, DC Comics published the first of Miller's six-issue deluxe format epic, RONIN. Ronin, the tale of a young samurai's quest for revenge, spanned from Japan's feudal era to post-holocaust New York City. Ronin was one of the first American comics to display evident Japanese influence.

Today with the 'Small Press Explosion' and the growing popularity of Japanese animation, the Japanese fantasy art-style is becoming increasingly more acceptable. Some of the more adventurous American artists (Miller, Doug Rice, Reggie Byers, Dave

Johnson, Ben Dunn) are trying their hand at mimicking this post-war art style. In this text we shall attempt to critique some of the current offerings from the major and independent comic publishers of interest to the Japanimation fan.





DYNAMO JOE

Written by John Ostrander and Doug Rice.

Illustrated by Doug Rice and John Nyberg.

Published by First Comics, Inc.

28 pp, in color.

\$1.25

Dynamo Joe, published monthly by First Comics, chronicles the war between the Confederation and the extragalactic Enemy. Joe is the nickname of a robosoldier unit consisting of Sergeant Elanian Daro and Private Pomru. Robosoldiers pilot the 120 ton Dynamo class battlesuits, humanoid in configuration, used to repel the forces of the Enemy.

DJ's story, by John Ostrander, is good, albeit slow-paced, and Doug Rice's art is very good! His meka are top-notch (though his human anatomy could use some improvement). Highly Recommended.

- Joe Doughrity

MANGAZINE

Written and illustrated by various.

Published by Antarctic Press.

38 pp, in Black and white.

\$1.25

Mangazine, published bi-monthly by Antarctic Press, is an anthology title featuring various action/adventure strips showing evident Japanese influence (Tiger X mecha look amazingly reminiscent of those used in the Japanese animated SUN FANG DOUGRAM). The name Mangazine, as explained to the ignorant in the first issue editorial, is derived from the Japanese word manga (meaning comic) plus the American suffix zine, when combined they yield Mangazine!

Publisher Ben Dunn has put together a small press comic of superior quality, and if Mangazine can overcome it's scheduling difficulties, Antarctic Press will have a real winner on it's hands!

- Joe Doughrity



RION
2990



RION 2990

Written by Doug Bramer

Illustrated by Ryan Brown

Published by Rion Productions

\$1.50

Mega-light years away, on a planet called Beta Orionis, a highly advanced race, human but superior through evolution, debate whether or not to aid the denizens of a far away planet, whose existences are threatened by their discovery, and eventual misuse, of the atom. Two factions are represented; one, to set up a 'provisional government' on the backwater world, the other, to offer freely the scientific and philosophical advances of Beta Orionis, to the betterment of their 'little brothers'.

Thus begins the saga of RION 2990, an allegory concerning man's nuclear folly.

The book, whose foreword terms it as " ...a tribute to Japanese comics, nothing more, nothing less", fully lives up to it's intentions. It is, simply put, a romp. From the highly exaggerated facial features of the characters, to the paucity of backgrounds (a hall mark of the manga style), to the traditional use of motion lines, this is the best manga swipe job extant. Unlike SHURIKEN (a book to which, obviously, comparisons will be drawn), which expresses a clear lack of understanding, in my opinion, of both the manga style and the basics of comic art in general, RION's artist, Ryan (Rion?) Brown eschews realism for a playful, Matsumoto-cira Mighty Atom-esque tone. Really good stuff, here.

Not to slight writer Doug Bramer here, but the story really doesn't matter. I mean, it's solid enough by small press standards, combining elements of Superman, Astroboy, and the like, but the artwork is the key here. If it wasn't, I wouldn't be reviewing it here in JAPANIMATION!

RION 2990. A winner, buy it. Now get out of here...I'm listening to BLUE IN HEAVEN.

- Alan D. Oldham

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SHURIKEN

Written and illustrated by Reggie Byers.
Plotted and co-created by Neil D. Vokes
Published by Victory Publications.
32 pp, in Black and White.
\$1.50

Shuriken is a pretty young Japanese lady named Kyoko Shidara, a martial arts expert who works for a secret American assassination organization operating under a business called Morgan Enterprises. Beautiful but naive, Shuriken is caught in a dangerous world of mystery and murder that takes her from Philadelphia, U.S.A., to the bustling streets of Tokyo, Japan, in search of a cold-blooded killer who just happens to be her brother!

The man behind the adventures of Shuriken is Reggie Byers, an artist gaining popularity not only for Shuriken, but also for his work on Comico Comics' adaptation of GENESIS CLIMBER MOSPEADA (ROBOTECH: THE NEW GENERATION). An admirer of Japanese manga legends, Osamu Tezuka (creator of TETSUWAN ATOMU and PHOENIX 2772, among others) and (R)Leiji Matsumoto (creator of SPACE CRUISER YAMATO and CAPTAIN HARLOCK), Byers has patterned his artistic style on these talented men. While this makes the comic initially attractive to manga and japanimation fans, Byers' art is not as strongly developed as his inspiration! His Japanese influence could be considered a crutch the artist is using to offset his still growing knowledge of American traditional realistic comic art. Still, Byers love for his character is quite obvious, from her long black hair to her long, Matsumoto inspired eyelashes. Shuriken is an appealing looking character, no Lynn Minmay or Eve Tokimaturi, but appealing nonetheless.

- Lester Swint



SAMURAI

Created by Barry Blair.

Written by Bruce Blair.

Illustrated by Barry Blair, Guang Yap, and Patrick McEown.

Published by Ken Campbell for Nightwynd Productions.

32 pp, in Black and white.
\$1.70

Samurai is a densely packed tale of science fiction, espionage, and martial arts, involving Toshiro Kimura, a sword wielding warrior who was once the finest combat instructor aboard the Naganata, a gigantic (and top secret) space cruiser financed by the United Nations to protect world peace. When a bomb intended to kill him instead killed seven innocent people, a guilt ridden Kimura left the space cruiser to become an independent agent.

Samurai's manga influence is slight, although it's story has some connections with concepts showcased in Japanese anime: Robotic mecha in the tradition of MOBILE SUIT GUNDAM, and a giant spaceship protecting the earth a la SPACE CRUISER YAMATO/MACROSS. The art of Samurai owes little to manga in the Osamu Tezuka tradition, except in the case of some action sequences, where Katakana symbols are used. To the average comic buyer, Samurai would be considered a typical American styled small press comic.

- Lester Swint



The ROBOTECH comic line, published by Comico Comics, was originally to be a cel-by-cel retelling of the ROBOTECH trilogy, but because of high production costs this idea was shelved in favor of hiring nearly unknown artists to reproduce the images of each episode into comic format. The result? A series of three mediocre comics, published every six weeks (one issue coming your way bi-weekly).

ROBOTECH: THE MACROSS SAGA
Written by Various
Illustrated by Various
\$1.50

THE MACROSS SAGA, an adaption of THE SUPER DIMENSION FORTRESS-1 MACROSS, was the first of the three Robotech comics. The first issue, published as MACROSS, has become, to coin a phrase, 'hot' with dealers demanding prices up to \$10 per copy in some areas. The first issue, pictured right, was written by Carl Macek himself and boasted an experimental coloring process that gave the book a cel-like look. The story is essentially the same as the first episode of Robotech, Boobytrap, with the exception of some of the character names (Rick Hunter is known as Rick Yamata, Lisa Hayes as Lisa Hayase, SDF-1 as Macross). This is definitely the best of the Robotech comics ever published and if the level of quality displayed herein had been sustained Comico would, perhaps, not be the ridicule of true anime fans everywhere.

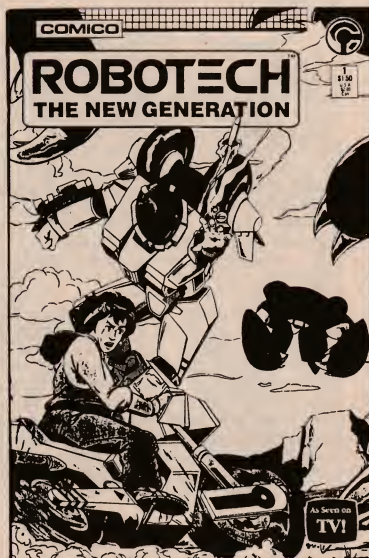
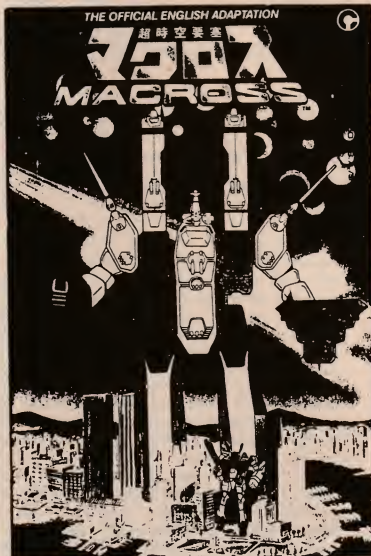
ROBOTECH MASTERS
Written by Mike Baron
Illustrated by Neil Vokes.
\$1.50

The ROBOTECH MASTERS, written by Mike Baron, is an adaption of the second Robotech segment, SOUTHERN CROSS. It is as good as any of the other books in the line, and the best scripted by far. Neil Vokes art style is...well...consistent. He's as competent as any other artist that has drawn the Robotech characters (in America), and his storytelling ability is very good. Not bad for a former housekeeper would'nt you say?

ROBOTECH: THE NEW GENERATION
Written by Jack Herman
Illustrated by Reggie Byers
\$1.50

ROBOTECH: THE NEW GENERATION, an adaption of GENESIS CLIMBER MOSPEADA, chronicles the last (or most recent) chapter in the Robotech mythos. Byer's artwork on this series is good, though not doing justice to Tatsunoko's animation, and the script by Jack Herman is as well as can be expected.

The Robotech Comics. If you don't have a VCR and want to relive some of your favorite moments in the epic tale of ROBOTECH, these books are for you. If you own a video recorder, invest in some blank tapes!



ROBOTECH

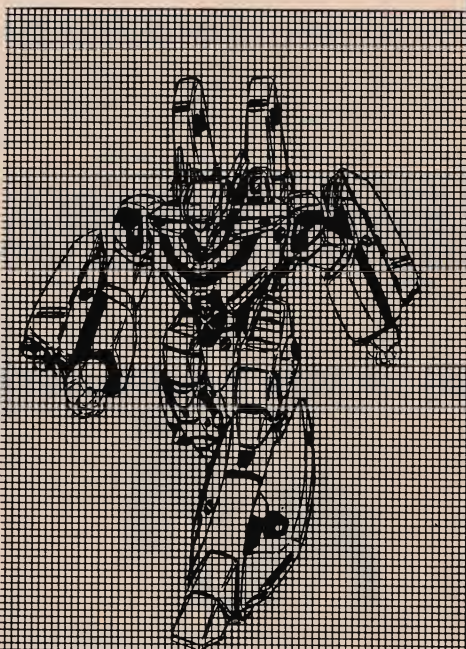
INTRODUCTION

It begins with a sweeping orchestral theme by Ulpio Minucci that fairly compares with John William's famous STAR WARS theme. The theme highlights a stunning montage of visual images showcasing a large cast of characters and the world their epic story encompasses. Thus begins the saga of ROBOTECH: an 85 episode animated cartoon series and a dream come true to lovers of the magic art of animation.

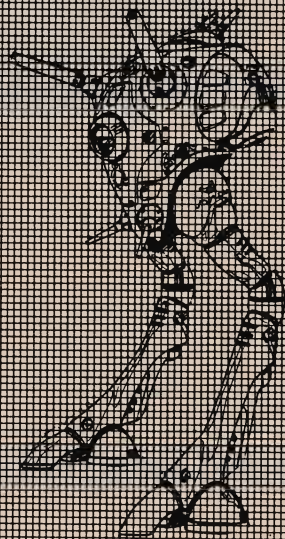
In an inevitable wasteland of uninspiring cartoons, some of which can only be described as 30 minute toy commercials, ROBOTECH brings the true potential of animation to American television with an ambitious storyline of war and romance that spans 3 generations, told in a surprisingly sophisticated manner that respects the intelligence of it's audience. But perhaps the most ambitious aspect of ROBOTECH is its origins.

In 1984, Harmony Gold, U.S.A., Inc., an independent film distribution organization made the daring decision to produce an animated series for television aimed at the teenaged to young adult audience. More daring was their intention to translate three Japanese animated series into one monumental science fiction saga, closely retaining the basic integrity of the trio of independent cartoons. Thus the 26 episode quest of GENESIS CLIMBER MOSPEADA, the 23 episode conflict of THE SUPER DIMENSION CALVARY SOUTHERN CROSS, and the already legendary 36 episode epic that was MACROSS, THE SUPER DIMENSION FORTRESS were combined to become ROBOTECH!!

This is the first part of a 3 part episode guide to the entire ROBOTECH saga, beginning with MACROSS, or ROBOTECH: THE MACROSS SAGA. Due to space limitations, descriptions of each episode have been kept extremely brief. For a more in-depth critique of individual episodes, the staff of JAPANIMATION highly recommends ROBOTECH ART 1 published by Starblaze Graphics and reviewed elsewhere in this issue. ▶



VF-1S Super Battroid Valkyrie



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ROBOTECH™

Episode 1, "BOOBY TRAP": In the year 1999 a gigantic alien spaceship crashlands on Earth's Macross Island, heralding events that will alter the course of human history. Ten years after the appearance of the space fortress, Earth has utilized the craft's advance alien technology to develop the super science of ROBOTECH to defend the planet from the threat of alien invaders. On the christening day of the refurbished Super Dimension Fortress (or SDF-1) that threat becomes sudden reality with the attack of the Zentraedi forces, and young stunt pilot Rick Hunter is caught in the middle of this deadly cosmic conflict.



Episode 2, "COUNTDOWN": The Zentraedi strike in full force and the desperate battle for planet Earth reaches the very streets of Macross City. Human courage and skill are tested against the superior weapons of the Zentraedi. Rick must use all his aerial expertise to save Lynn Minmay from a horrible fate.

Episode 3, "SPACE FOLD": The battle for Earth becomes even more intense as Captain Gloval makes a desperate decision: to execute a hyperspace fold, which may take the SDF-1 to safety or mean the end for everyone!

Episode 4, "THE LONG WAIT": Following the near catastrophic space fold operation, Rick and Minmay find they have landed in a closed and forgotten section of the massive space battle fortress. Trapped with no way out, and with no one aboard ship aware of their whereabouts, time passes slowly and cruelly for the imprisoned pair, and what started out as a fun adventure becomes a nightmare of hunger, exhaustion and hysteria.

Episode 5, "TRANSFORMATION": The citizens of Macross Island attempt to normalize their lives aboard the SDF-1. Human drama is played out against the backdrop of interplanetary war as the Zentraedi forces follow after the space fortress and continue the war begun back on Earth. Captain Gloval must make a life or death decision which will determine the fate of nearly 70,000 refugees.



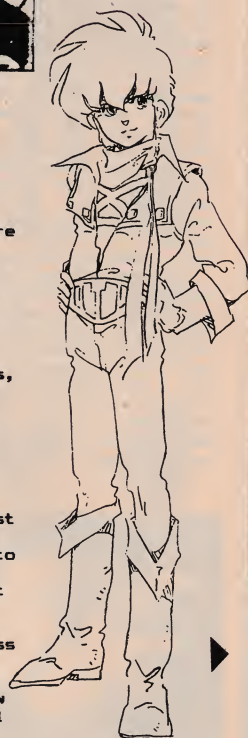
Episode 6, "BLITZKREIG": Captain Gloval plans a trap for the marauding aliens only to have it backfire amid the incredible rings of Saturn!

Episode 7, "BYE-BYE MARS": As Breetai, commander of the Zentraedi fleet, orders reinforcements to capture the SDF-1, Captain Gloval drives his crew to the brink of exhaustion as he attempts to keep the overwhelming forces at bay with a desperate gamble on the surface of the Red Planet.

Episode 8, "SWEET SIXTEEN": As Minmay's sixteenth birthday approaches, Rick finds himself constantly on duty defending the hardpressed SDF-1 from relentless attack by the Zentraedi Armada. Rick's thoughts are torn between his love for Minmay, and his duty to the space fortress.

Episode 9, "MISS MACROSS": To boost morale among the citizens of the SDF-1, a beauty contest is organized to determine the most beautiful woman in Macross City. While the beauty contest rages, Rick is called into action by his superiors to defend the space battle fortress. Minmay is crowned Miss Macross.

Episode 10, "BLIND GAME": The crew of the SDF-1 maintain a constant vigil against the ever present threat of attack from the Zentraedi Armada. An unauthorized assault by the evil Khyron damages the main radar tower of the space battle fortress.





ROBOTECH™

Episode 11, "FIRST CONTACT": Rick Hunter, Lisa Hayes, and Ben Dixon are captured and brought before the supreme leader of the Zentraedi, Dolza. Helpless, they witness the awesome power and destructive capabilities of their alien adversaries.

Episode 12, "THE BIG ESCAPE": Held captive in a Zentraedi prison cell, Rick, Lisa, and Ben try to figure a way off the massive ship and report their findings to Captain Gloval. Max Sterling infiltrates Dolza's command ship in an effort to rescue his companions.



Episode 13, "BLUE WIND": Captain Gloval plays a dangerous game of cat and mouse as he maneuvers the SDF-1 into a battle which will determine her final fate. If he's successful, he will return to Earth victorious. If he fails, then his quest will end.

Episode 14, "GLOVAL'S REPORT": The SDF-1 has finally returned to Earth safely and Captain Gloval looks back over the past two years. Years filled with memories of combat and strategy while trying to keep the forces of the Zentraedi Armada from capturing Earth's defender, the SDF-1.



Episode 15, "HOMECOMING": Rick is secretly ordered to fly Minmay to Japan to visit her family. The reunion is cut short when Minmay refuses to leave the SDF-1 despite pleas from her parents. Meanwhile, Captain Gloval and Lisa try to convince the United Earth Government that continued fighting with the Zentraedi will lead to the total destruction of the Earth!

Episode 16, "BATTLE CRY": Lisa meets Minmay's cousin Kyle, who reminds her of Karl Riber, her lost fiancé. But these melancholy reflections soon fade as a Zentraedi raiding party, led by Khyron, plans a sneak attack on the unsuspecting SDF-1.

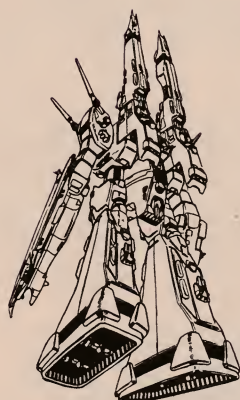
Episode 17, "PHANTASM": Rick lies in a hospital bed in critical condition after barely surviving a Zentraedi raid. While his body fights for life, his mind races through an emotional journey which tries to make sense of his relationship with Minmay and his growing attraction to Lisa.

Episode 18, "FAREWELL, BIG BROTHER": As Rick recuperates, Roy tries to convince Minmay to break away from her busy schedule and drop in on her old friend. But the Zentraedi threat looms large in the skies above Earth, and Roy prepares to fly into battle, perhaps for the last time.





ROBOTECH™



Episode 23, "RECKLESS": Confused by the actions of the orbiting SDF-1, the Zentraedi attack in full force. Captain Gloval's army stands off the attack as the stage is set for the ultimate showdown between Earth's displaced heroes and the misguided Zentraedi forces led by Khyron.



Episode 19, "BURSTING POINT": Captain Gloval begins a journey he believes will end with the resettlement of the nearly 70,000 refugees stranded on the SDF-1. Meanwhile, Khyron's flotilla responds to the developments with an attack on the space battle fortress. Captain Gloval is torn between saving the citizens of Macross Island and his duty to protect the Earth.

Episode 20, "PARADISE LOST": The Zentraedi monitor the activity of the SDF-1 as Captain Gloval prepares to relocate the refugees of Macross Island. But everyone's hopes of returning to a normal life back on Earth vanish forever as the Zentraedi launch a massive attack.

Episode 21, "A NEW DAWN": The spotlight is on Minmay as she prepares for the premiere of her first motion picture. Huge lines form around the theater and even Rick and Lisa find the time to catch a glimpse of a rising star.

Episode 22, "BATTLE HYMN": The Zentraedi campaign to capture the SDF-1 escalates out of proportion as Khyron leads a direct attack on the battle fortress. Yet, through all the fighting, Minmay still manages to sing for the bewildered citizens of Macross City, giving them a small ray of hope during their darkest hour.

Episode 24, "SHOWDOWN": Lisa makes a rash decision to return to Earth to try for a final time to convince the heads of the United Earth Government to negotiate with the Zentraedi Armada. But the journey back to Earth is not without incident as Rick and Max must cut a path through the enemy lines!





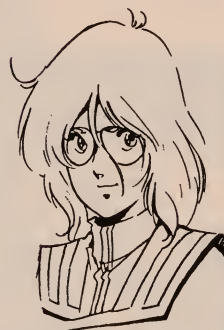
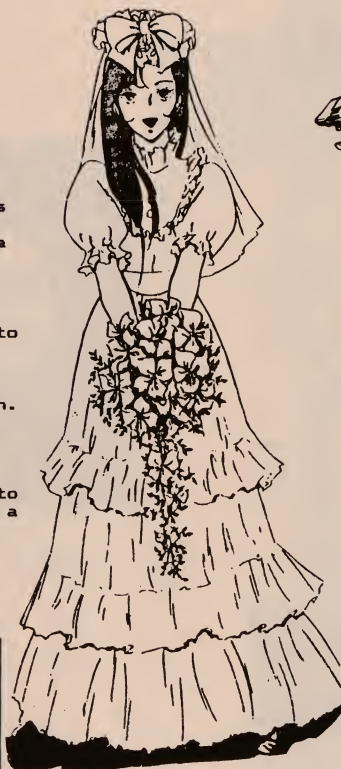
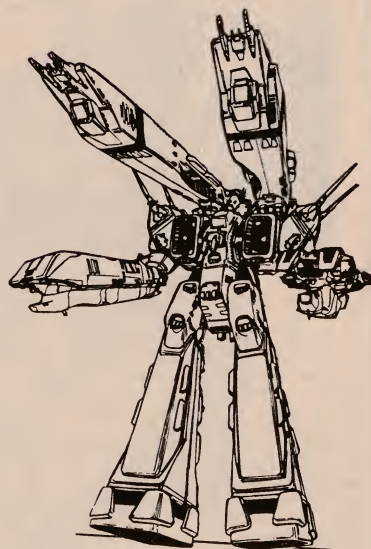
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Episode 25, "WEDDING BELLS": The life of the Zentraedi spy Miriya Fariina takes a dramatic turn as the once proud Zentraedi warrior considers the unthinkable: marriage to a micronian! The Zentraedi like the idea even less and plan to do something about it!

Episode 26, "THE MESSENGER": The Zentraedi send an envoy to the SDF-1 to discuss a tentative peace plan. This move not only shocks the citizens of the SDF-1, but fuels the already smoldering fires of ambition in Khyron.

Episode 27, "FORCE OF ARMS": The Earth is surrounded by Zentraedi Supreme Commander Dolza's Imperial Fleet of over 4 million vessels sent to destroy the Earth and the SDF-1! It's a time for final reflections as Earth's Robotech Defenders attempt to defeat the vastly superior forces of the Zentraedi.





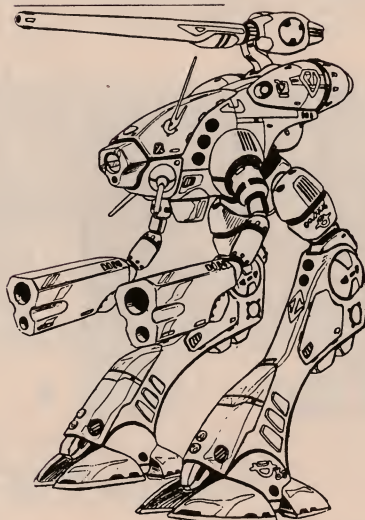
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Episode 28, "RECONSTRUCTION BLUES": The crew of the SDF-1 assess the damage that has been dealt to the Earth, as re-evaluation begins anew in the wake of the near total destruction of one culture and the catastrophic remains of their once beautiful planet.

Episode 29, "THE ROBOTECH MASTERS": War begins to creep back into the lives of those who have fought for the preservation of protoculture. Some of the Zentraedi have returned to their violent ways, and it's up to Captain Gloval and Exedore to come up with a solution to the current problem.

Episode 30, "VIVA MIRIYA": A liason is established between Breetai and the survivors of the SDF-1 to convince the remaining Zentraedi warriors, stationed at a Robotech factory, to join the alliance for peace.





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Episode 31, "KHYRON'S REVENGE": Rick patrols the skies of Earth's new civilization on a constant vigil against alien attack. The personal tragedies of the survivors pale in comparison to Khyron's plans, as he attempts a comeback by destroying the new society before it has a chance to develop.

Episode 32, "BROKEN HEART": The evil Khyron succeeds in capturing Minmay and Kyle! He uses them in a plot to gain control of the SDF-1, and the mission to rescue Earth's most honored celebrities becomes near pandemonium!

Episode 33, "A RAINY NIGHT": Claudia gives Lisa a bit of advice as she recalls the first time she met Roy Fokker, and helps Rick and Lisa set out on a new road towards compassion and understanding.

Episode 34, "PRIVATE TIME": A Zentraedi rebellion forms and Rick tries to sort out his feelings for Minmay and Lisa.



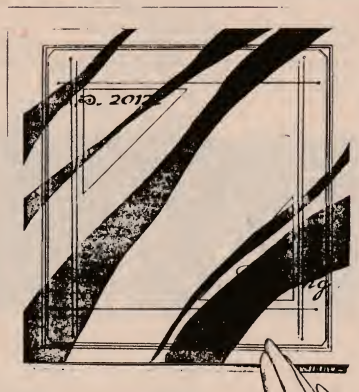


ROBOTECH™

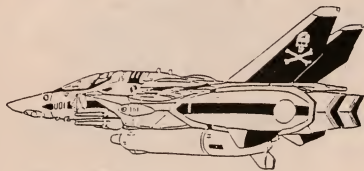
Episode 35, "SEASON'S GREETINGS":
The inscrutable Khyron plans an unusual
Christmas present for the citizens of
New Macross City.



Episode 36, "TO THE STARS": Lisa
Hayes is given command of the newly
constructed SDF-2 as Khyron plans his
final revenge on the defunct, yet
monumental, SDF-1 and New Macross City.



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"This woman has a voice that can make a man feel sorrow."

-Zentraedi Fleet Commander Breetai

"Although I do not profess to completely understand you Micronians, I now realize the importance of your singing. It gives you the strength and courage to face the enemy against all odds!"

-Zentraedi Minister of Affairs Exedore



LYNN MINMAY'S LOVELY LYRICS

TO BE IN LOVE

To be in love
Must be the sweetest feeling that a
girl can feel
To be in love
To live a dream
With somebody you care about like no
one else
A special man
A dearest man
Who needs to share his life with you
alone
Who'll hold you close and feel things
That only love brings
To know that he is all your own
To be my love
My love must be more
Than any other man
To be my love
To share my dreams
My hero he must take me
Where no other can
Where we will find
A brand new world
A world of things we've never seen
before
Where silver suns
Have golden moons
Each year has 13 Junes
That's what must be for me
To be in love





STAGE FRIGHT

Stage light flashing
The feeling's smashing
My heart and soul belong to you
And I'm here now singing
All bells are ringing
My dream has finally come true
Stage Fright go'way
This is my big day
This is my time to be a star
And the thrill that
I feel
Is really unreal
This is my time to be a star!



IT'S YOU

It's you I miss
It's you who's on my mind
It's you I cannot leave behind
It's me who's lost
The me who's lost her heart
To you who torn my heart apart
If you still think of me
How did we come to this?
Wished that I knew
It is me that you miss
Wished that I knew
It is me that you miss





WE WILL WIN

Life is only what we choose to make it
 Let's just take it
 Let us be free
 We can find the glory
 We all dream of
 And with our love
 We can win

Still, we must fight or face defeat
 We must stand tall
 And not retreat

There is no way
 We can't fight together
 All together

We can win
 Lest with strong hearts
 That beat as one
 Watch us soar
 With our strength
 We'll find the might

We'll win this battle
 This last battle
 We will win
 We must win
 We will win
 We can win
 We can win

As the battle goes on
 We feel stronger
 How much longer
 Must this go on?
 Each and everyday
 We dream of winning
 And beginning
 Our new lives
 Still we must stand tall
 And not retreat

We'll win this battle
 This last battle
 We will win
 We must win
 We will win
 We can win
 We can win!

- All songs composed and performed by Lynn Minmay



REVIEWS

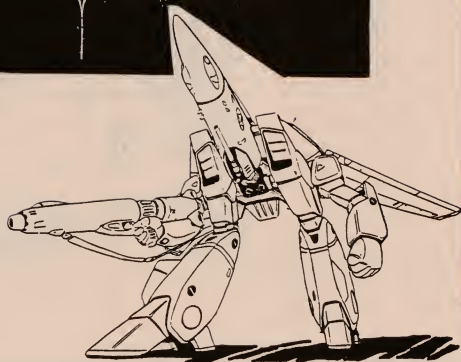
ROBOTECH™ ART 1

The Official Guide
to the Robotech™
Universe



Kay
Reynolds
and
Ardith
Carlton

STARBLAZE
EDITIONS



**ROBOTECH ART 1:
THE OFFICIAL GUIDE TO THE ROBOTECH
UNIVERSE.**

By Kay Reynolds and Ardith Carlton.
254 pages, illustrated in color and
black and white.

A Starblaze Graphics Edition.
Published by the Donning Company
\$15.95, trade paperback

Robotech Art 1 is the best book on
Japanimation yet written in English.
Although, as it's title suggests, this
large volume is mostly about the
popular Robotech animated series, it
could equally be considered the first
major American book on the exciting
world of Japanese Animation.

Robotech Art 1 is an English
language version of the beautiful ROMAN
ALBUM and THIS IS ANIMATION series
published in Japan by Tokuma Shoten.
The Roman Album books are considered
the definitive books on anime by fans
in Japan and the United States.
Unfortunately for Americans, as
excellently designed and illustrated as
these books are, they are still written
in Japanese! So, while Americans still
enthusiastically purchase the albums
about such famous anime hits as YAMATO,
MOBILE SUIT GUNDAM, and SPACE PIRATE
CAPTAIN HARLOCK, they still have to live
with the frustration of the
English/Japanese language barrier. This
is certainly a case of Japanese
pictures being worth thousands of
words. But with the admirable
publishing of Robotech Art 1 by
Starblaze Graphics, a new era of
appreciation for Japanimation is about
to dawn in the United States.

Robotech Art is a thorough tome on
the Robotech animated series produced
by Harmony Gold U.S.A., Inc. in
association with Tatsunoko Productions
(as any reader of this magazine should
already know). Robotech is an 85
episode science fiction saga based on
three separate series: THE SUPER
DIMENSION FORTRESS-1 MACROSS, THE SUPER

DIMENSION CALVARY SOUTHERN CROSS and
GENESIS CLIMBER MOSPEADA, and has
become one of the most popular series
of it's type ever released to the
American television syndicated market.
This 'Official Guide to the Robotech
Universe' contains four chapters.
Chapter one features a detailed episode
guide divided into three parts, The
Macross Saga, The Robotech Masters, and
Robotech: The New Generation. Each
episode is described in synopsis form
with nearly all of them accompanied
with color pictures.

ROBOTECH ART I

by Kay Reynolds
and
Ardith Carlton

From the animated series
ROBOTECH
A Harmony Gold, U.S.A., Inc.
Production in association with
Tatsunoko Productions
Company, Ltd.
Story Editor—Carl Macek
Executive Producer—Ahmed
Agrama

The Donning
Company/Publishers
Norfolk/Virginia Beach



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Chapters two, three, and four showcase the many characters, spacecraft and military hardware (called mecha, or meka by the Japanese) that span the Robotech saga, each chapter is devoted to a specific part of the decades long adventure. Each character and mecha entry has a wealth of black and white illustrations.

And if the above isn't enough for Robotech fans, there are bonuses. The book's fifth chapter relates the on-going history of Japanese anime. Beginning with the premiere of the MIGHTY ATOM in 1963, created by the legendary Osamu Tezuka, continuing with more interesting historic tales, such as the phenomenal impact Reiji Matsumoto's star-spanning saga, SPACE CRUISER YAMATO had on the entire animation industry in 1977. The anime chronicle concludes with the fascinating origin and development of MACROSS, SOUTHERN CROSS and MOSPEADA, and their coming to America united as Robotech.

For sticklers for further original details, there is a page titled "Name Changes" that lists the Robotech casts' English names, then their original names from their respective series. For Example: Rick Hunter was originally called Hikaru Ichijo in MACROSS, Dana Sterling was named Jeanne Francaix in SOUTHERN CROSS, and Scott Bernard was known in MOSPEADA as Stiek Bernard. There is also a glossary of terms used

in the Robotech universe, from 'Android' to 'Veritech Mecha'.

Is this book perfect? Just about! But there are a few faults, mostly nitpickings of this reviewer, but oversights nonetheless. First, in the character guide entry of Musica, the Mistress of the Cosmic Harp, her two sisters are named Musell and Musie, but in the series and the book's own episode guide, are called Allegra and Octavia. Obviously, a confusing mistake on the part of the book's authors.

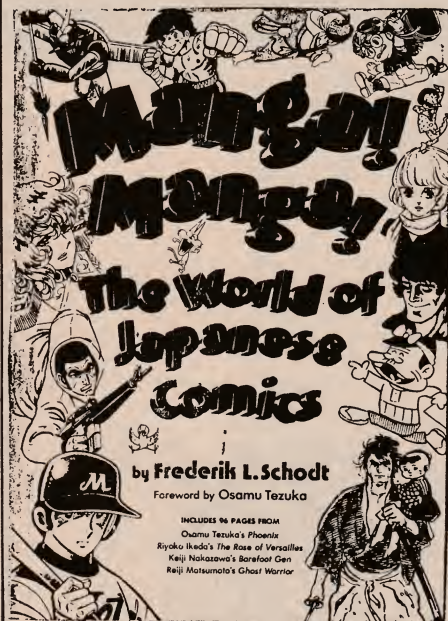
This reviewer's disappointment with the book is slight. As stated earlier, almost all of the 85 episodes have color pictures that help showcase the plot and story of the individual episodes. But for some reason there are omissions, episodes with no accompanying photographs. In the case of episode fourteen, 'Gloval's Report', it is understandable, because that episode was a compilation, a report on the thirteen preceding episodes. But the other omissions cannot be so easily understood. The most notable is the lack of cels accompanying the synopsis of episode twenty-seven, 'Force of Arms', this segment is one of the most pivotal in the epic tale of Robotech, and, in the humble opinion of this reviewer, a masterpiece of Japanese animation. The exclusion of photos from this awesome work of anime was a glaring mistake that, again, was a great disappointment to this reviewer.

Still, even with it's slight imperfections, Robotech Art 1 is a treasure chest filled with the wonder and magic of Japanese Animation. Even it's title is a bonus, Robotech Art ONE! That means that there will be a Robotech Art TWO! This reviewer can't wait!



Leonard Araujo records dialogue at Intersound Incorporated as Carl Macek looks on.

REVIEWS



MANGA! MANGA!
THE WORLD OF JAPANESE COMICS
 By Frederick L. Schodt.
 260 pages, illustrated in color and
 black and white.
 Published by Kodansha International
 Limited.
 \$19.95, hardcover.

A book's greatest achievement is its ability to take a reader to a new world, opening him or her to something outside of their experience and perhaps, if well written, creating a desire in that reader to visit that world again. *Manga! Manga! The World of Japanese Comics*, written by Frederick L. Schodt, is definitely such a book. A book which draws the reader into the heart of a monumental industry, an industry that affects millions of people in an ancient far away culture. This is a book with a cast of thousands of fictional heroes and heroines, villains and villainesses, and a remarkable man, who gave up the art of healing to help create a new artistic age in his homeland, and eventually be named, *The God of Comics*.

Manga! Manga! is a fascinating over-view of the multi-faceted genre that is comics from the Land of the Rising Sun. The manga industry in Japan is a monumental one, an industry that produced 27% of Japan's books and magazines in 1980...that's 1.16 billion comics! In chapter one of his very extensive book, author Frederick Schodt stated, "In 1980 the top five (manga), SHONEN JUMP, SHONEN CHAMPION, SHONEN MAGAZINE, SHONEN SUNDAY, and SHONEN KING - all weeklies - had combined sales of nearly 9 million dollars. SHONEN JUMP sometimes sells over 3 million copies per week, the popular American magazine *NEWSWEEK* sells about the same number of copies, but Japan's population is only half that of the United States!

The average manga are much more comic books than their American

counterparts. "The average boys comic magazine, at less than a dollar, is quite a bargain: it has 350 pages (at least) and contains as many as 15 serialized and concluding stories." Mr. Schodt continues: "Japanese comics are not limited to the comic magazines. The major book publishers such as Kodansha and Shogakkan own the most popular comics, so when a story serialized in a magazine proves to have lasting popularity it is compiled into paperback form and sold through regular book distribution channels. These comic paperbacks...employ a superior grade of paper, contain a minimum of 200 pages, and retail for anywhere from 2 to 3 dollars. For the connoisseur, there are expensive hardbound editions."



Typical comic magazines, next to the San Francisco telephone book. From left to right, with number of pages: *Viva Princess* (506), a girls' comic supplement; *Shōnen Magazine* (468), a boys' monthly; *Shōnen Magazine* (378), same title as preceding but a boys' weekly; *Manga Action* (240), an adult weekly; and *Korokoro Comic* (632), a young boys' monthly.



Different sizes of comics in book form. From left to right: *Akatsuka Fujio 1,000 Page* (1,000 Pages of *Fujio Akatsuka*); *Hideko Mizuno's Fire*; *Riyoko Ikeda's Bersaiyu no Bara* ("The Rose of Versailles"), a 5-volume, deluxe hardbound series; *Katsuhiro Otomo's Highway Star*, a single-volume collection of short stories; *Osamu Tezuka's Tetsuwan Atomu* ("Mighty Atom"), part of a 300-volume collection of Tezuka's works; *Yumiko Igarashi and Kyoko Mizuki's Candy Candy*, a 9-volume series; *Shirato Sampei's Ninja Bugeichō* ("Chronicle of a Ninja's Military Accomplishments"), a 17-volume series.



As these quotes show, the Japanese comic industry is far more popular and respected in its native country than comics are here in America, their birthplace. It is a giant publishing empire that reaches a wide, enthusiastic audience of myriad likes and dislikes with a myriad collection of comics, from adventure, ghost stories, science fiction, sports, and school life in boy's comics, to "tales of idealized love" dominating the girl comics genre, with stories written and drawn in their own unique, romantic style by a growing number of talented women artists. Adult comics "have themes which range from the religious to the risqué, mostly emphasizing the latter, and teem with warriors, gamblers, and gigolos."

Manga! Manga! devotes each of its eight chapters to a different aspect of this remarkable literary and artistic phenomenon. From its historic link to Japan's past detailed in the chapter, A Thousand Years of Manga, Mr. Schodt establishes the centuries long relationship of cartooning with the people of Japan, past, present and future. In the chapter simply titled The Comic Industry, he describes the mechanics of the wondrous world of



Japanese manga, with brief tales on many of the most popular, and most wealthy, comic creators in the country. Yes, wealthy! For in an industry that boasts sales of books and magazines in grosses of 224 billion yen (or about 1 billion dollars) is a very lucrative field for talented writers and/or artists who can prove themselves in the highly competitive field. A field that, despite its enticing fringe benefits, has its own version of the 'Dreaded Deadline Doom!'

And while there is no one chapter devoted to this very special subject, one name dominates the entire manga industry, and hence this book, so much so that this subject has been given the title 'Manga no Kamisama' or The God of Comics. His name is Osamu Tezuka, an imaginative genius, who, with his cinematic storytelling art technique, began the modern age of Japanese comics in 1947 with SHINTAKARAJIMA (New Treasure Island), written by Shichima Sakai. Following that, Tezuka created two classic tales, JUNGLE TAITEI (Jungle Emperor) and ATOMU TAISHI (Ambassador Atom, later renamed TETSUWAN ATOMU or Mighty Atom), that would both herald the start of Japan's animation industry. Mighty Atom became the very first animated television series in Japan in 1963, and Jungle Taitei became the first animated series produced in color in 1965. Takayuki Matsutani, Tezuka's manager, estimates that Tezuka has drawn nearly 150,000 pages in the last 35 years. Doctor Tezuka provides the foreword to Manga! Manga! and American legend Stan Lee the afterword.

© 1978 Monkey Punch



147 A beautiful woman is whacked with a sword and her true identity turns out to be... Lupin III, star of artist Monkey Punch's popular series of the same name. Lupin III first appeared in the adult weekly Manga Action in 1967. Subsequently, its clever twists and turns of plot and its jazzy fashionable art style combined with humorous eroticism have won it many fans among senior and junior high school students—a typical example of crossover.

Tamaki shocks her class by advocating a modern woman's right to choose her own husband—in defiance of the conventions of the time. Serialized from 1975 to 1977 in the weekly Shōjo Friend, Waki Yamato's *Haikara-san ga Tōru* ('Here Comes a Dandy') was set at the beginning of this century, when Japanese women were part of the tremendous social change affecting the nation. *Haikara* were the sophisticated, fashionable and most Westernized elements of society—the men identifiable by their European-style, "high-collar" shirts.

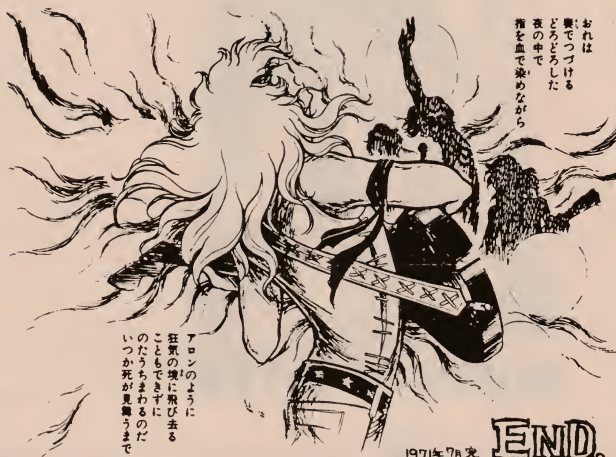


One of *Golgo 13's* marks imagines his pursuer advancing on him and, realizing he has nowhere to run, breaks out in a cold sweat. The name *Golgo 13* was coined from *Golgotha*, the name of the hill on which Christ was crucified, and from the "evil" number thirteen. It is meant to inspire terror. Artist Takao Saitō's *Golgo* is outside the bounds of human morality and every two weeks assassinates someone somewhere in the world on the pages of the adult *Big Comic*, as he has since the series began in 1969.



In a special section of the book, Mr. Schodt offers English translations of four comic stories from four of the top creative artists in manga. Along with Osamu Tezuka's contribution (a chapter from *PHOENIX*), there are: Reji Matsumoto's *GHOST WARRIOR*, Riyoko Ikeda's *THE ROSE OF VERSAILLES*, and Keiji Nakazawa's chilling *BAREFOOT GEN*.

From science fiction to sports, adventure to romance, fantasy to everyday life, Japanese comics imaginatively display these and more, and Frederick Schodt's well researched book does the same, bringing to American readers the exciting world of manga.





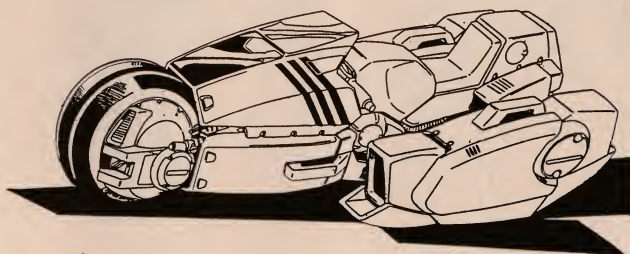
STUDIO NUE

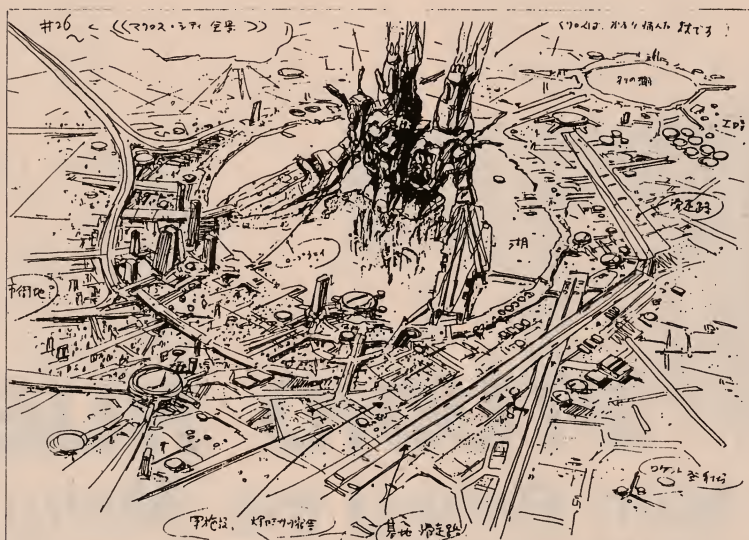
The Men Behind the Meka



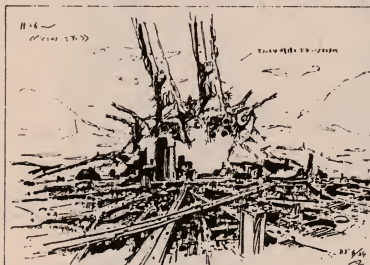
Studio Nue, formerly SF CENTRAL ART, was formed by Haruka Takachiho in the late 1970's. Under the wizardry of Shoji Kawamori, Haruhiko "HAL" Mikimoto, Naomi Kato, and Kenichi Matsuzaki, Nue has designed meka for such hits as CRUSHER JOE, DIRTY PAIR, MIGHTY ORBOTS, ULYSSES 31, FIGHTING GENERAL DAIMOS <STARBIRDS>, MACROSS <ROBOTECH>, BRAVE RAIDEEN, GALAXY EXPRESS 999, MY YOUTH IN ARCADIA <SPACE PIRATE CAPTAIN HARLOCK>, TECHNOPOLICE 21C, and MEGAZONE 23.

Prepare yourself for the following pages; they contain artwork from the above animators' personal sketchbooks and are guaranteed to leave you wanting more. A desire we, of course, yearn to satisfy.

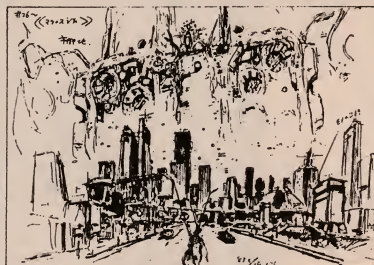




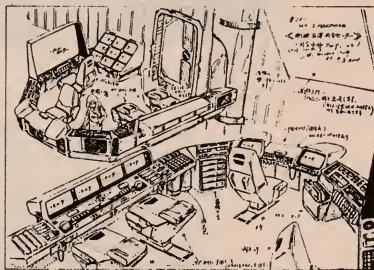
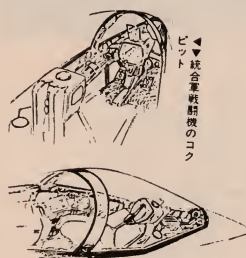
▲マクロス・シティ全景。マクロスが地球に不時降した場所を中心に街ができた。マクロスはグローバルが代表となっている新統合政府の中枢。



▲マクロス・シティ、イメージボード。(河森氏)

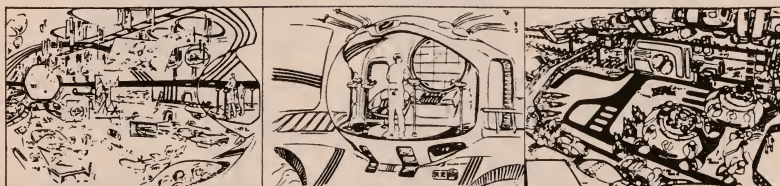


▲マクロス・シティ市街地イメージボード。(河森氏)



▲新統合軍司令センター。司令中枢フロア

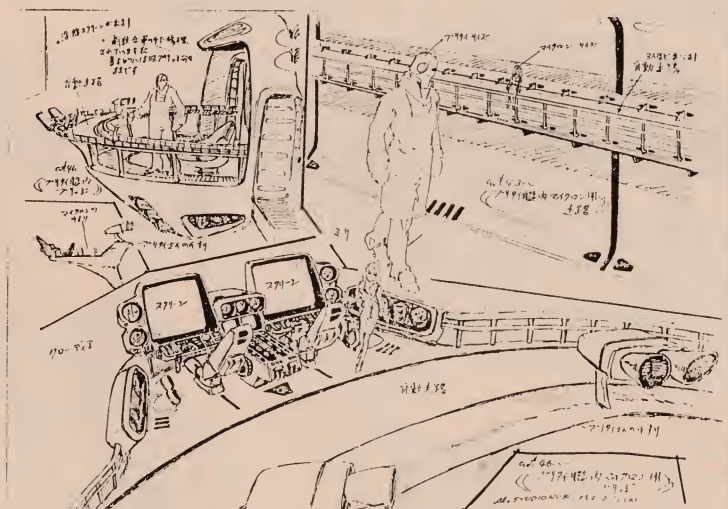
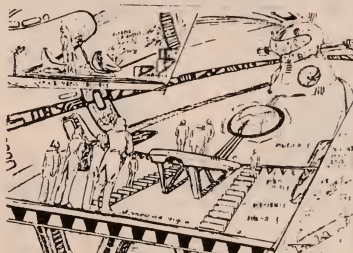


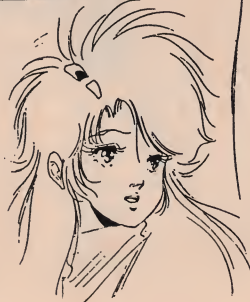
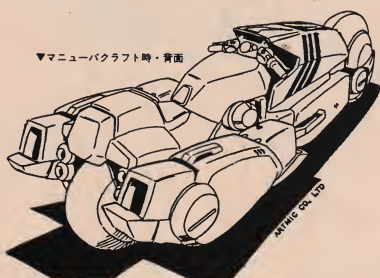
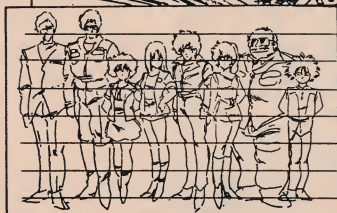
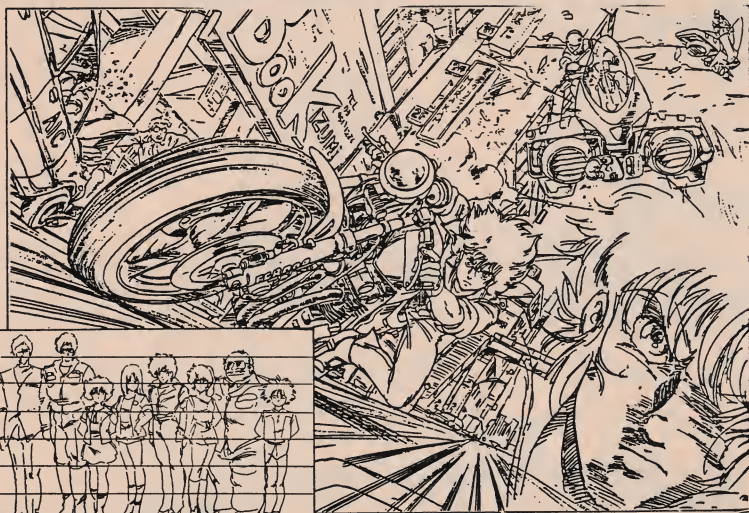
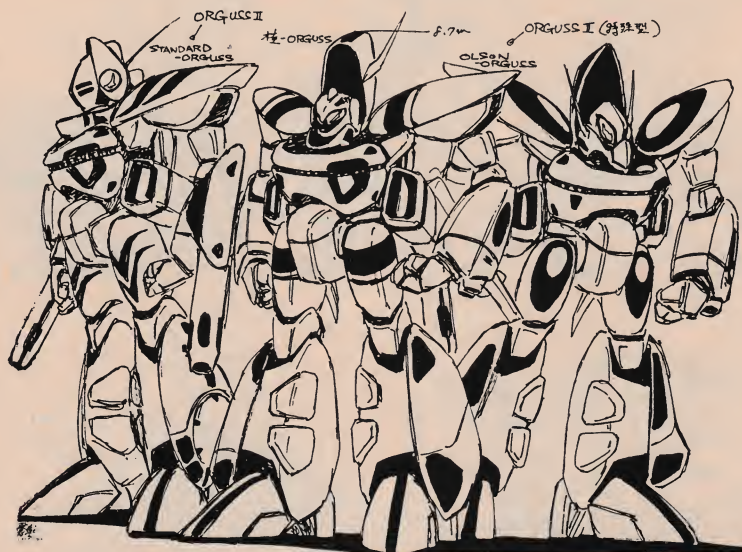


Bridge

Commander's room

Mid size hangar

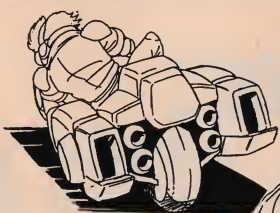




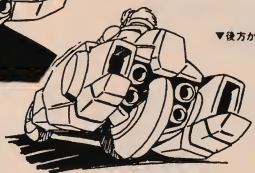
▲ふりむきざまに、何かうった
えかけるような...

▲風のうらやみのコスチューム、
レスが着しさをひきだしている。
ピンク

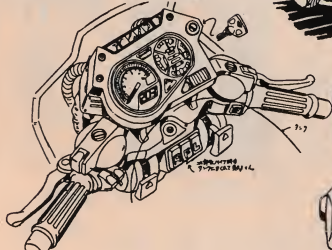
▲ガーランドでハングオンする様子



▼後方からみたガーランド



▼マニューバクラフト時・メーター類



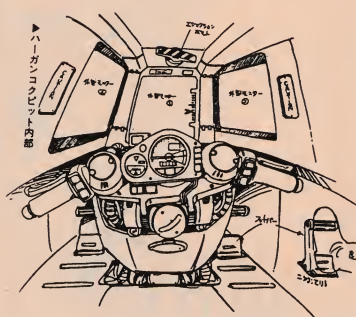
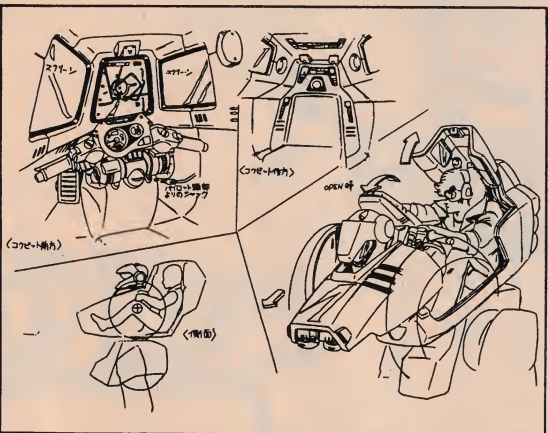
▲マニューバクラフト時・正面



※ガーランドマニューバクラフト時/右足より左へ...



▲ガーランド側面図及び平面図



▲ハーガン・コンバットモード

▲頭部正面



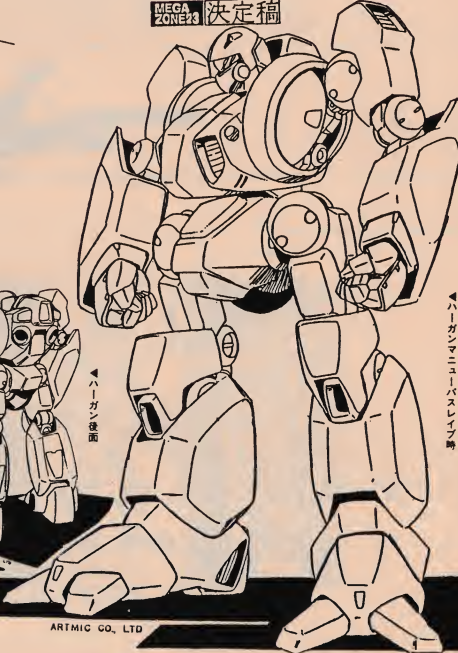
▲頭部アップ



MEGA ZONE23 決定稿



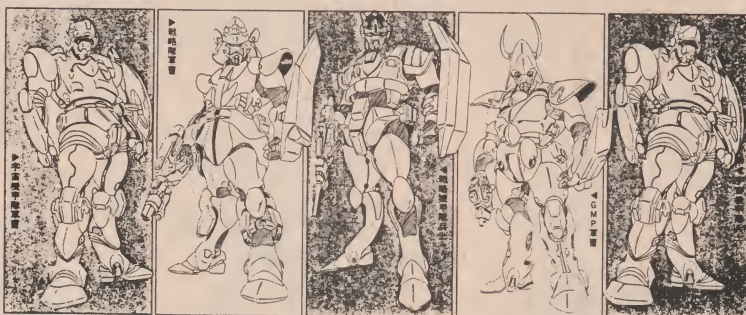
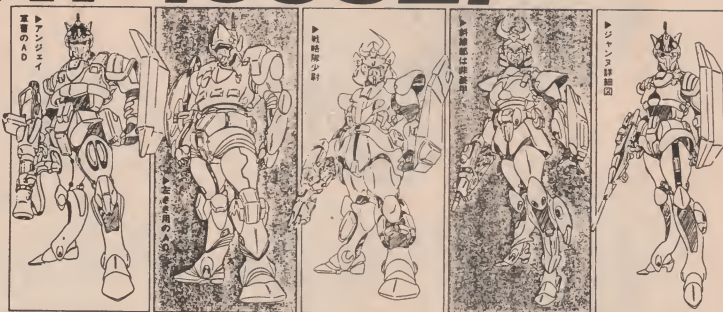
▲ハーガン後部



▲ハーガンマニューバスレップ時

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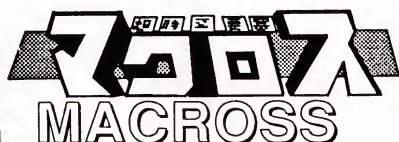
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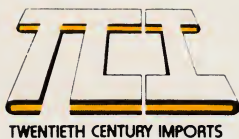
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